

AUSTRALIA RIFE WITH THEATRE ORGAN ACTIVITY

Excerpts from the *T.O.S.A. News*

The Theatre Organ Society of Australia announced its 1967 convention for October 7 and 8, according to its official *News*, with concerts set in the Sydney area, and activity divided about 50-50 between pipes and electronics. The 3-15 Wurlitzer in the Capitol Theatre figured prominently, as did the pipe organ in the Campsie Odeon Theatre and Cecil Taylor's home installation. Also heard were concerts played on a Hammond H100, a Wurlitzer theatre electronic, an Eminent theatre electronic from Holland, and a model developed in Australia by TOSA member Arthur Spring. The roster of organists for the two-day convention included David Parsons, Warwick Mahaffey, Jean Penhall, Charles Tuckwell, Reubert Hayes and Lance Wells. TOSA President Tom Halloran opened the convention at 7:55 a.m. at the Capitol, just prior to the David Parsons concert.

TOSA scheduled the long-awaited opening of Club Secretary John Clancy's 2-14 Wurlitzer home installation for November, with famed Noreen Hennessey at the console. John, who might be described as the "Judd Walton-Dick Simonton-Tiny James-Stu Green" of Australia, has been working on the installation for several years. This will be the first concert for club members.



Incidental intelligence from the *TOSA News*: Although there are only two Wurlitzers still in theatres in the entire state of Queensland, the city of Sydney, including the suburbs, has eighteen.

Back in August, theatre organist Arnold Coleman played a "return" concert for TOSA as the 3-15 Wurlitzer in the Sydney Capitol — after an absence of 38 years. His opener was an appropriate "Remember Me?" The reviewer writes,

"... he wove a spell of enchantment, and completely captivated his audience with a serene but nonetheless dazzling display of the organ's most subtle and melodic voices." Arnold, it seems, was as good as always — even after 38 years.



From "Surfers Paradise" (Queensland again) comes a note from Keith Moore. Back in 1929, Keith packed away a program he brought home from the State Theatre in Melbourne, where he had just enjoyed the organ playing of an "up over" Yank named Frank Lanterman. He came across the program with the photo of Lanterman the other day and got a jolt: "I had kept the program all these years, never thinking I would ever hear of Frank again—and up comes his name in the BOMBARDE!" (Frank has long been one of California's most respected law makers; he opens the state assembly each year with an anthem played on a plug-in. He also owns the ex-San Francisco Fox 4-36 Wurlitzer—but that's another story. Ed.) Keith can't find copies of either "Hard-Hearted Hannah" or "Japansy" in Australia. Any readers with such copies and a Xerox machine—well, the BOMBARDE will be glad to pay the postage to "Surfers Paradise."

Organist Lyn Larsen is looking forward to his approaching two-month staff sojourn at the TOSA's Dendy Theatre 3-15 Wurlitzer at Brighton (near Melbourne). Lyn's engagement starts in January, 1968.

—Cecil Whiffletree

DISC SQUEALS

George Wright's latest platter is something quite different. Although George is under contract to DOT, the platter has been released by a small outfit, Malar, which specializes in (stereo only) theatre organ recordings (DOT gave its blessing, probably because the big firm didn't feel the material was "commercial" enough for its own release). While switching labels, George also switched instruments. Instead of his own 3-30 studio job he recorded "Sounds of Love" on an appropriately romantic instrument, the softly voiced 3-26 Wurlitzer, 17 ranks of which were once the CBS Hollywood studio organ, one of three designed at North Tonawanda for studio installation (refined, low-level voicing, and quiet operation). As all organ enthusiasts know, it was set up (and enlarged) in its own Hollywood temple by the late actor, Joe Kearns, and has now passed into the able hands of the L.A. chapter chairman, Bob Carson (both temple and organ). George couldn't have selected a more appropriate instrument for his purpose—love music. This record offers an entirely different sound than he gets from his own instrument and because the program is made up of mushy love songs, George turns on the romance full force. We think you'll approve this one-time change of pace and instrument (one he hasn't played since the "Guy Melendy-Jocelyn MacNeil" romance). The price—a whopping \$6.00! It's MAS-1003, by number.

The Malar label isn't always that expensive. The firm has just reissued the "Introducing Lyn Larsen" biscuit (including those peachy-keen jacket notes) which has been out of circulation for some time. You can have that one, MAS-1001 (and a good one it is), for \$5.00 postpaid. Malar, Box 3304, Glendale, Calif. 91201.

Over at Concert Recording, Prexy Bill Johnson is ecstatic over "Organ of the Month Club's" December release which features Eddie Weaver playing an old friend, the 3-17 Wurlitzer in the Richmond Mosque. It was recorded during a renovation while the theatre was devoid of draperies, rugs and 6,000 seats and, according to Bill, the live sound in